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for

November, 1940

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Vol. III

Record Supplement for November, 1940

No. 11

ANON: *Danny Boy* (adapted by Weatherly) & *Annie Laurie* (arr. Liza Lehmann). Marjorie Lawrence (soprano, in English) with Felix Wolfes (piano). 12" disc, No. V-17457; price \$1.

It takes an exceptional artist to claim our attention with these two old traditional songs which turn up very frequently on the lists.

Marjorie Lawrence, one of the most interesting personalities in the operatic world, sings these two simple songs in her individual style with consummate artistry.

This excellent recording has captured the rich expressive voice of Miss Lawrence and Mr. Wolfe's accompaniments with fidelity.

BACH (JOHANN SEBASTIAN)

BACH: *Concerti (Two Harpsichords and Orchestra) — No. 1, in C Minor (4 sides) & No. 2, in C Minor (4 sides).* The Manuel and Williamson Harpsichord Ensemble. Four 12" discs, in Set MC-46; price complete with album \$6.50.

The *Concerti in C Minor* are recorded for the first time. While it would be stretching a point to say that these discs, either by reason of performance or recording, are ideal, they do fill to a certain extent an important gap in the Bach repertory. The second concerto is identical with the *Concerto for Two Violins and Orchestra in D Minor*.

The performance by the Manuel and Williamson Harpsichord Ensemble, a Chicago musical group, is wanting both in rhythmic exactitude and artistic expression.

With this set of discs, Musicraft falls short of the high standards they have set in the past. There is not the good balance or clarity we have become accustomed to, and this makes it necessary to diminish both the volume and the bass in order to play these discs acceptably.

BACH: *The Musical Offering* (Adapted by Dr. Hans T. David). Instrumental Ensemble, with Yella Pessl (harpsichord). Six 12" discs (12 sides), in Set VM-709†; price complete with album \$6.50.

On Saturday Evening, January 20, 1940, the Bach Circle gave the first public performance of *Das Musikalisches Opfer* in the adaptation by Dr. David in Town Hall (New York). As arranged by Dr. David the work is in five main parts: I — *Three-Part Ricercar*; II — *Various Canons (5) Upon the Royal Theme*; III — *Trio-Sonata*; IV — *Canonic Elaborations (5) of the Royal Theme*; V — *Six-Part Ricercar*. This work has been called "the vestibule" to the *Art of the Fugue*. It is a special work for special occasions and audiences, and is music of the head rather than the heart.

Previous recordings have been made of several sections but this is the first complete recording. The *Three-Part Ricercar* has been performed by Ralph Kirkpatrick (MC-1007). The celebrated performance by the Danish Quartet of the *Trio-Sonata* (G-DB 5215/6, now unobtainable) and Edwin Fischer's arrangement of the *Six-Part Ricercar* as played by his Chamber Orchestra (V-8660) complete the recorded portions. There have been no recordings of the *Canons*, and in the *Crab Canon* and *Canon in Contrary Motion* we find excellent examples of "Old Bach's" musical humor and inventiveness.

The performance on these discs is a bit on the pedantic side, but that is perhaps all to the good.

The instrumentalists who participate are Yella Pessl (harpsichord); Sylvan Shulman (first Violin); Harold Kohon (second violin); Louis Kievman (viola); Alan Shulman (cello); Frances Blaisdell (flute); Robert Bloom (oboe); Albert Goltzer (English horn); Benjamin Kohon (bassoon).

The clear recording has captured the instrumental timbres with fidelity and a good balance is maintained at all times.

BARTOK (BELA)

BARTOK: Contrasts for Violin, Clarinet and Piano. Joseph Szigeti, Benny Goodman and Béla Bartók. Two 12" discs (4 sides), in Set CM-X178; price complete with album \$2.50.

Béla Bartók (b. Nagy-szent-miklós, March 25, 1881) is one of the leading figures among contemporary musicians. His interest in musical matters is not confined to the folklore of his native Hungary, but he is an extremely sensitive modernist, perhaps one of the boldest of our time.

The manuscript of this recording, originally — *Suite of Three Pieces for violin, clarinet and piano*, bears the date: Budapest, September 24, 1938, and was written for Joseph Szigeti and Benny Goodman. The work might be said to be a "show piece" for the talents of these artists. There are three sections: *Verbunkos* (Recruiting Dance); *Pihlennő* (Relaxation), and *Sebes* (Fast Dance), each of contrasting values, thus the titling of this recording.

One of the best analyses of Bartók's music is that made by Nicolas Slonimsky in the accompanying leaflet, from which we quote: "His music has a percussive quality, for percussion is the essence of rhythm; but instead of applying actual percussion instruments, Béla Bartók uses special effects — the high treble, or the lowest bass register of the piano keyboard; pizzicato of the violin, asymmetric syncopation. Against this background his melodies appear unhindered by accompaniment, thus securing the optimum of expressive power."

We can say that the three artists who participate in this recording are fully able to cope with all of the intricacies of the score and give an excellent performance, which has been captured with true fidelity.

BEETHOVEN (LUDWIG VAN)

BEETHOVEN: Concerto (Violin and Orchestra) in D Major, Op. 61. Jascha Heifetz and NBC Symphony Orchestra, conducted by Arturo Toscanini. Five 12" discs (9 sides, last side blank), in Set VM-705†; price complete with album \$5.

Beethoven's Violin Concerto has had numerous presentations on discs, the most notable available being that by Szigeti and Bruno Walter (CM-177), which, although in need of re-recording, held first place against Kreisler (VM-325), and Huberman (C-LX509/13). However, even that superb interpretation is now taking second place to this remarkable recording by Heifetz and Toscanini.

Heifetz's brilliant technique and tone and the orchestral accompaniment under Toscanini's revealing direction have been recorded in a most life-like manner. Each voice, whether it be that of the soloist or one of the orchestral

choirs, speaks with clarity, not only in the brilliant *fortissimi tutti*, but also in the softest *pianissimi*. The only point of cavil in this outstanding recording is caused by the engineers, who in changing from one recording table to the other break two phrases so abruptly that the otherwise finest recording Victor has given us to date is less than absolute perfection.

The performance is flawless. Heifetz plays his own version of the Joachim-Auer cadenzas, which displays his virtuosity to the fullest, but he also gives a deeply sincere interpretation that is matched by Toscanini's sensitive accompaniment.

We are happy to say that this set, with its fine balance and magnificent recording, fully captures the artistry of Heifetz and Toscanini with breathtaking fidelity and marks a new era in American recording technique for studio 8H.

BEETHOVEN: Sonata (Piano) No. 8, in C Minor, Op. 13 — "Pathétique." Wilhelm Kempff. Two 12" imported discs, (4 sides) Nos. D-X202/3; price \$2.50 the pair.

Wilhelm Kempff, one of the outstanding interpreters of Beethoven, gives us this superb version of the *Pathétique*. Taken from our Exclusive Decca-Polydor Catalogue, Mr. Kempff's reading is the finest, not excluding the Schnabel version in the *Beethoven Society Series*, and has been recorded most satisfactorily.

BEETHOVEN: Sonata No. 9 (Piano and Violin), in A Major, Op. 47 — "Kreutzer." Lili Kraus and Simon Goldberg. Four 12" imported discs (8 sides), Nos. P-R20478/81; price \$8 the set.

With the inscription on the title page: "*Per il piano-forte ed un violin obbligato, scritta in un stilo molto concertante*," Beethoven gave the world the most popular of his ten sonatas for piano and violin. Written during the period of the composition of the *Eroica*, this work had its first performance in Vienna in 1803, with George Bridgewater, a mulatto violinist to whom the work was originally dedicated, and Beethoven at the piano. There are three movements: *Adagio sostenuto* — *Presto*; *Andante con variazioni*; *Finale* — *Presto*.

Miss Kraus and Mr. Goldberg perform the Kreutzer Sonata with the same high musical standards that have made their other collaborations so successful. As the inscription on the title page suggests, it is Miss Kraus who dominates the proceedings. The piano tone is especially beautiful, and, despite the brilliance of her playing and the sonorous quality of her tone, she does not drown out the more delicate violin part. Mr. Goldberg's light tone is very pleasing in this work, especially in the variations, where it spins with an almost ethereal quality.

Other versions of this work are: Huberman-Friedman (D-25505/8) and Yehudi with Hepzibah Menuhin (VM-260), but none of these can compare in recorded tone nor musicianship with this remarkable performance by Miss Kraus and Mr. Goldberg.

This sonata has been available on American Decca pressings in Set D-1, but we have had numerous requests for the superior British surfaces, and we now have but a limited number available.

BRAHMS (JOHANNES)

BRAHMS: Sonata No. 3 (Violin and Piano), in D Minor, Op. 108 (5 sides) & Scherzo in C Minor. Roman Totenberg and Adolf Baller. Three 12" discs, in Set MC-43; price complete with album \$5.

The Third Violin Sonata was composed in 1887, but not published until 1888. Written during the period that Brahms reached the climax of his inventive genius, it is in four movements: *Allegro*; *Adagio*; *Un poco presto e con sentimento*; *Presto agitato*, and reveals a warmer and more vigorous character than the other sonatas for the same instrumental combination.

Unfortunately, the version by Mr. Totenberg and Mr. Baller has to stand comparison with two very famous recordings, one by the late Paul Kochanski and Arthur Rubinstein (VM-241) and the other by Joseph Szigeti and Egon Petri (CM-324). While this new version is very good, it does not wrest any honors from either of the other two distinguished performances.

The recording is very clear and has a good balance.

BRAINE (ROBERT)

BRAINE: Choreographic Impressions — No. 2, Pavane — "El Greco" & No. 4, Habanera — "Lazy Cigarette." The Eastman-Rochester Symphony Orchestra, conducted by Howard Hanson. 10" disc, No. V-2112; price 75c.

Dr. Hanson, who conducted the *Suite — Choreographic Impressions* from manuscript at a concert for the Society of American Composers on January 4, 1940, selects two excerpts for presentation on this month's list. Neither excerpt reveals music which might be said to show much imaginative or creative distinction. The recording is good.

DEBUSSY (CLAUDE)

DEBUSSY: *Mouvement* (Images, Set I, No. 3) & *Cloches à travers les feuilles* (Images, Set II, No. 1). Walter Gieseking (piano). 10" disc, No. C-17218D; price 75c.

Debussy wrote two sets of *Images* which date from 1905 and 1907, consisting of three pieces each.

Mouvement is a fast moving and brilliant moto perpetuo, which covers the full range of the piano. Gieseking makes this one of the finest in his matchless series of Debussy

interpretations and the recording is as full and brilliant as the composition.

Quite in contrast is the gentle *Cloches à travers les feuilles*, a work which echoes the chime of distant bells heard through the rustle of leaves. With the exception of a flaw in the last quarter of an inch that causes a cracked and wavering tone in two or three notes of the pianissimo ending, this side is another valued addition to Mr. Gieseking's list of recordings.

ELGAR (SIR EDWARD)

ELGAR: *Pomp and Circumstance Marches*—No. 1, in D & No. 4, in G. The London Philharmonic Orchestra, conducted by Sir Henry Wood. 12" disc (2 sides), No. C-70364D; price \$1.

Played with great gusto by the London Philharmonic, under Sir Henry Wood's expert direction, this is the best and most satisfying version of the two most popular of the *Pomp and Circumstance* group. The recording is first-rate, having captured the full sonorities of the orchestra and organ.

GABRIELI (ANDREA)

GABRIELI: *Three Ricercari* — 1, *Ricercar del sesto tono*; 2, *Ricercar del secondo tono*; 3, *Ricercar del duodecimo tono*. The Stuyvesant String Quartet, 12" disc (2 sides), No. C-70366D; price \$1.

Andrea Gabrieli, a Venetian organist of the sixteenth century, is represented on this month's list by another "first," the second recording to be made in co-operation with Music Press. The *Three Ricercari* on this disc are in contrasting moods and display a vitality and sprightly grace which are fully caught by the performance of the Stuyvesant String Quartet in this very clear recording.

HANDEL (GEORGE FREDERIC)

HANDEL: *Semele — Where'er You Walk & Theodora — Defend Her! Heaven*. Lawrence Tibbett (baritone, in English) with Stewart Wille (piano). 12" disc, No. V-17456; price \$1.

With this disc Lawrence Tibbett gives one of the finest performances in his recorded repertory. The long florid Handelian line causes him no worry, and he invests his interpretations with authority.

Where'er You Walk has been recorded many times in the past, but only two versions for the male voice exist: McCormack (V-14305), which, although marred by the lack of sufficient breath support, is preferable to the interpretation by Conrad Thibault (V-11829). *Defend Her! Heaven*, is a "first" and makes greater demands than its companion upon the artist's resources.

Mr. Tibbett meets all the tests with aplomb, as does his excellent accompanist, and the recording has captured both the rich voice and piano tone to perfection.

MOUSSORGSKY (MODESTE)

MOUSSORGSKY: Pictures at an Exhibition (Orchestrated by Leopold Stokowski). The Philadelphia Orchestra, conducted by Leopold Stokowski. Four 12" discs (8 slides), in Set VM-706†; price complete with album \$4.50.

Moussorgsky's *Pictures at an Exhibition* tempts every orchestrator at some time or another. Stokowski, being no exception, has tried his hand and to us it falls short of the original as well as the very point he set out to accomplish — to bring out the Slavic quality of the piano work. Rather he has given us a brilliant and expertly worked orchestral fabric, with the flourish of a master craftsman showing off his wares.

There is no need to dwell upon other orchestrations of this work except to say that, despite the claim of some, Ravel's famous transcription is still the best and most popular in the modern symphonic repertory. If we must get new versions, we would like to suggest that some enterprising conductor record the Touthmalov transcription. He was a contemporary of Moussorgsky.

As a recording, this latest opus of Stokowski is set forth with great fidelity, capturing the suavity of the Philadelphia Orchestra at its best.

MOZART (WOLFGANG AMADEUS)

MOZART: Concerto (Clarinet and Orchestra) in A Major, K. 622. Reginald Kell and members of the London Philharmonic Orchestra, conducted by Malcolm Sargent. Four 12" discs (7 sides, last side blank), in Set VM-708†; price complete with album \$4.

This perfect example of Mozart's mature genius was composed just two months before his death in 1791 and is his only work for clarinet and orchestra and his last in the concerto form. Like the quintet K. 581, it was written for the celebrated virtuoso Anton Stadler. Of interest is the manner which Mozart chose to obviate the more conspicuous solo work and flowery cadenzas by incorporating the difficult solo part with the material of the composition. The music of the accompanying orchestra, which consists of two flutes, two bassoons, two horns and strings, is very beautiful throughout the three movements: *Allegro*; *Adagio*; *Rondo-Allegro*. Especially interesting is Mozart's treatment of the hymn-like *Adagio*, where he has used the favorite device of rapidly contrasting the dark low tones with the upper register, while in the *Rondo*, he fully exploits the full range of the instrument in the gay quips and rippling passages.

Here Reginald Kell and the members of the London Philharmonic Orchestra under the direction of Malcolm Sargent give us an exquisite performance of this ingratiating work, the only complete one to be found on discs. The

second movement, *Adagio*, is a part of Volume III of *The Columbia History of Music*, as played by Haydn Draper and an Orchestra.

Mozartians will be delighted with this fine set, one of the latest to come from the British HMV Studios, which we highly recommend not only for the perfection of the performance but also for its crystal clear recording.

MOZART: Don Giovanni — Overture. The London Philharmonic Orchestra, conducted by Sir Thomas Beecham. 12" disc (2 sides), No. C-70365D; price \$1.

This disc is distinguished in that it is the very essence of perfect Mozart playing and is also one of the finest examples of modern recording we have heard in quite some time. From the opening chords of the introduction to the last bar Sir Thomas and his orchestra have given us a superb interpretation that has been faithfully captured by remarkably clear recording.

RACHMANINOFF (SERGEI)

RACHMANINOFF: Symphony No. 3, in A Minor, Op. 44. The Philadelphia Orchestra, conducted by Sergei Rachmaninoff. Five 12" discs (9 sides, last side blank), in Set VM-712†; price complete with album \$5.

In response to the great interest aroused by the performances of Rachmaninoff's works in the memorable cycle during last season it is rumored that Victor has recorded many of the compositions performed, and this present set is the first to be released.

The composer has titled this work the *Third Symphony*, thus clearing up the confusion which has existed for some time due to the fact that the performance by Stokowski and the Philadelphia Orchestra on February 6, 1920, of *The Bells* (1913), a work for voice and orchestra, was listed in error as the *Third Symphony*. More than thirty years have elapsed since the completion of the *Second Symphony*. The present work was completed at the composer's summer home on Lake Lucerne, Switzerland, in August 1936.

Big in structure, the *Third Symphony* is Slavic in contour of themes and rhythmic invention. Combining all of the formal symphonic elements, it shows a growth in the composer's development. The second movement is a combination of a slow movement and a scherzo. The music is not radical in its harmonic content, and makes for pleasant listening. The three movements are: *Allegro moderato*; *Adagio ma non troppo*; *Allegro*.

The recording is brilliantly transparent with each and every choir heard in its proper relationship to the ensemble, with no clouding in the full orchestral passages.

Performed by the Philadelphia Orchestra with the composer conducting, this is an authentic reading which has been transcribed to the discs for the first time.

RAVEL (MAURICE)

RAVEL: Ma Mère l'Oye – Suite. The Paris Conservatory Orchestra, conducted by Piero Coppola. Two 12" discs (4 sides), in Set VM-693; price complete with album \$2.50.

Ravel's *Mother Goose Suite* as played by Koussevitzky and the Boston Symphony (V-7370/1), has been the standard recording since its first appearance in 1931. Therefore, it is difficult to understand why Victor should issue this version by Coppola and the Paris Conservatory Orchestra which first appeared in France in 1934. The recording is not up to modern standards nor is it improved enough to cause anyone to discard the Koussevitzky reading.

Last December Howard Barlow and the CB Symphony (CM-X151) gave us a recording which was first-rate, although it did not possess all the imaginative qualities of the Koussevitzky reading.

Until a new version by Koussevitzky comes along we suggest that you investigate Mr. Barlow and his excellent orchestra.

RAVEL: Sonatine (3 sides) & Le Tombeau de Couperin – Menuet (only). Robert Casadesus (piano). Two 10" discs, in Set CM-X179; price complete with album \$2.

The *Sonatine*, written in 1905, fully reveals Ravel's highly original harmonic idiom and style. There are three movements: *Modéré*; *Menuet*; *Animé*, of which the first is pastoral in character, the second a modified minuet, and the third a lively rondo.

Casadesus is acknowledged to be one of the foremost interpreters of Ravel's piano music. His interpretation is one of great beauty and reveals a thorough understanding while his refined style and flawless technique assure us of an exceptional performance.

The *Menuet* from *Le Tombeau de Couperin* (1914) has not figured as an excerpt on the lists before.

Alfred Cortot's version of the *Sonatine* (V-7728/9) is very delightful, but the recording is not up to modern standards.

Casadesus's superbly recorded interpretation is highly recommended.

RIMSKY-KORSAKOV (NIKOLAI)

RIMSKY-KORSAKOV: Schéhérazade – Symphonic Suite, Op. 35. The Detroit Symphony Orchestra, conducted by Victor Kolar. Four 12" discs (8 sides), in Set D-164; price complete with album \$4.50.

The Detroit Symphony under the direction of Victor Kolar give us a well played though slightly cut version of *Schéhérazade*. The record surfaces are quiet and the recording is very satisfactory.

SAINT-SAENS (CAMILLE)

SAINT-SAENS: Concertstück. Ossy Renardy (violin) and Walter Robert (piano). 12" disc (2 sides), No. V-17479; price \$1.

The music contained on this disc is the short one movement *Concerto for Violin and Orchestra in A Major, Op. 20*, of Saint-Saens as arranged by Theodore Spiering.

Renardy gives an undistinguished performance of this commonplace music, which has been transcribed to this clearly recorded and well balanced disc.

SCHUBERT (FRANZ)

SCHUBERT: Aufenthalt. See WAGNER: *Lohengrin* – Elsas Traum.

SCHUBERT: Symphony No. 2, in B-flat Major. The CB Symphony, conducted by Howard Barlow. Three 12" discs (6 sides), in Set CM-420†; price complete with album \$3.50.

Schubert composed the *Symphony in B-flat Major*, his second, between December 10, 1814, and March 25, 1815, and, while it makes no pretense at being great music, there are many pages of melodic beauty in its well written score. There are four movements: *Largo-Allegro vivace*; *Andante*; *Menuetto*; *Presto*. Written when he was eighteen during the most prolific period of his catalogue, this symphony derived much of its inspiration from the works which he conducted or played in the orchestra while he was still teaching in his father's school, with the exception of the final movement, which stems from the rhythms of the Viennese folk songs. The score gives no insight into the tragic Schubert of later years.

Mr. Barlow gives a well phrased sensitive reading of this tuneful score, which has been recorded for the first time with good detail and clarity.

SCHUBERT: Trio No. 1 (Piano, Violin and Cello), in B-flat Major, Op. 88. The Elly Ney Trio. Four 12" imported discs (8 sides), Nos. D-X157-60; price \$5 the set.

Schubert no doubt composed this work of great melodic appeal and charm for the pianist Booklet. It was published in 1836 by Diabelli, and is in four movements: *Allegro moderato*; *Andante un poco mosso*; *Scherzo*; *Rondo*. Schumann in appraising it has described it as "passive, feminine, lyrical."

The interpretation by the Elly Ney Trio is very fine, and we find it more to our taste than the version by Karl Schnabel, Onnou and Maas (VM-429), or the older recording by Myra Hess, D'Aranyi and Salmond (CM-91).

To find the *Scherzo* placed after the first movement, in order to get the *Andante* and the *Rondo* on one disc each, may prove to be disconcerting, but the performance and recording will be found to be most satisfactory.

SCHUBERT: Wiegenlied. See **STRAUSS: Ruhe, meine Seele.**

STRAUSS (RICHARD)

STRAUSS: Also sprach Zarathustra, Op. 30. The Chicago Symphony Orchestra, conducted by Frederick Stock. Four 12" discs (8 sides), in Set CM-421†; price complete with album \$4.50.

Strauss carefully states that his score *Thus Spake Zarathustra*, completed in 1896, is only a free paraphrase of Nietzsche's prose poem of the same name. He says in part: "I did not intend to write philosophical music or to portray in music Nietzsche's great work. I meant to convey by means of music an idea of the development of the human race from its origin, through the various phases of its development, religious and scientific, up to Nietzsche's idea of the Superman. The whole symphonic poem is intended as my homage to Nietzsche's genius which found its greatest exemplification in his book *Thus Spake Zarathustra*." There are nine sections: *Von den Hinterweltlern* (Of the Dwellers in the Rear World); *Von der grossen Sehnsucht* (Of Great Yearning); *Von den Freuden und Leidenschaften* (Of Joys and Passions); *Grablied* (Grave Song); *Von der Wissenschaft* (Of Science); *Der Gesende* (The Convalescent); *Tanzlied* (Dance-song); *Nachtlied* (Night Song); *Nachtwandlerlied* (Song of the Night Wanderer).

Frederick Stock has enjoyed considerable repute for his reading of this difficult score, but we find it less exciting and interesting than the version Koussevitzky recorded some time ago with the Boston Symphony (VM-275). The two conductors, naturally, see the work in a different light, and, while Stock tends to hurry and at times to give a "fussy" reading, we feel that Koussevitzky, with his less rapid tempi and greater dynamic contrasts, succeeded in giving us a true appraisal of this work. The great opening crescendo as interpreted by Koussevitzky is one of the most exhilarating experiences on discs.

The recording of this new version is less satisfying than the older, and there is a certain cloudiness in many passages. We feel that Columbia has not done justice to the work at hand.

STRAUSS: Ruhe, meine Seele, Op. 2, No. 1 & SCHUBERT: Wiegenlied, Op. 105, No. 2. Helen Traubel (soprano, in German) with Coenraad V. Bos (piano). 12" disc, No. V-17480; price \$1.

With the collaboration of the distinguished Mr. Bos, Miss Traubel's first lieder recording of two numbers which do not appear frequently on the lists is a success.

Ruhe, meine Seele is available only in an unsatisfactory version by Hulda Lashanska (V-2027), while the lovely *Wiegenlied* has been recorded by Ria Ginster (G-DB1874) and is a part of the memorable album — Song Recital by Elena Gerhardt (reviewed in the May 1940, *Record Supplement*).

Miss Traubel's rich expressive voice fulfills all the demands these two songs make upon it, and with the excellent accompaniments of Mr. Bos we have a very faithful recording.

STRAVINSKY (IGOR)

STRAVINSKY: Petrouchka — Suite. The New York Philharmonic-Symphony Orchestra, conducted by Igor Stravinsky. Two 12" discs (4 sides), in Set CM-X177; price complete with album \$2.50.

Stravinsky chose the following excerpts from the complete *Petrouchka* for this suite: *Shrove-tide Fair* (Scene I); *Petrouchka's Room* (Scene II); *Grand Carnival* (Scene IV).

This "authentic excerpts" is well played, but the recording is poor and it does not have the vitality of the complete work as interpreted by Stokowski and the Philadelphia Orchestra (VM-574), nor can it be said, that in spite of the newer recording, this version will supersede Stravinsky's old interpretation (CM-109).

After last month's superb *Sacre*, this is but a weak follow-up.

SULLIVAN (SIR ARTHUR)

SULLIVAN: *Iolanthe* — Abridged Recording. The Columbia Light Opera Company, conducted by Joseph Batten. Six 10" discs (12 sides), in Set CM-422†; price complete with album \$5.

Iolanthe, perhaps the most outstanding of the Gilbert and Sullivan operas for its richness of lyrics, brilliance of musical writing, and pungent satire, is as fresh today as at its first London performance at the Savoy Theatre, November 25, 1882. Produced in New York just five hours after the London *première*, this work has enjoyed a special place in the affections of Savoyards on both sides of the Atlantic.

This recording, made in England by Columbia, is not one of the latest, but those points so essential to complete enjoyment of a Gilbert and Sullivan opera are all here. There are a good balance, clear diction and clean recording.

All of the Gilbert and Sullivan repertory has been recorded by the renowned D'Oyly Carte Company in the traditional manner for Victor, but there are many to whom this abridged version will have a strong appeal.

TCHAIKOWSKY (PETER ILITCH)

TCHAIKOWSKY: *Chanson Triste*, Op. 40, No. 2 (arr. Stewart) & **ANON:** *Song of the Volga Boatmen* (arr. Glazounov). The Boston "Pops" Orchestra, conducted by Arthur Fiedler. 10" disc, No. V-4527; price 75s.

A very good recording of two popular favorites. The "Pops" have been well served by the engineers and if you must have this type of salon music you can't better this disc.

WARLOCK (PETER)

WARLOCK: *Capriol Suite for String Orchestra*. The Constant Lambert String Orchestra, conducted by Constant Lambert. 12" disc (2 sides), No. V-13497; price \$1.

Philip Heseltine (1894-1930), better known as Peter Warlock, based his engaging suite on tunes from *l'Orchésographie*, a collection of ancient dance forms by the French priest Jehan Tabourot (1519-1595).

The suite of six parts: *Basse Danse*; *Pavane*; *Tordion*; *Bransles*; *Pieds-en-l'air*; *Mattachins*, and is an excellent illustration of how modern harmonic treatment of old tunes and rhythms can shake the dust of antiquity away and make them live for us without perverting their essential character.

The recording, which was formerly available as an import G-C2904, is excellent, with a good balance and clarity, and fills a long felt want on the Victor list.

WAGNER (RICHARD)

WAGNER: *Lohengrin* — *Elsas Traum*, Act I & **SCHUBERT:** *Aufenthalt* (arr. and orchestrated by Bruno Reibold). Helen Traubel (soprano, in German) with the Victor Symphony Orchestra, conducted by Bruno Reibold. 12" disc, No. V-16345; price \$1.

Following her auspicious début of last month, Helen Traubel gives us another Wagnerian excerpt, which is unfortunately coupled with an arrangement of *Aufenthalt*. *Elsas Traum* is sung in the grand manner with vocal opulence. However, with the memory of the Schumann Duet Orchestrations (reviewed in the July 1939, *Record Supplement*) still rankling in our mind, we find that age does not improve Mr. Reibold's chefs d'œuvre. By his cumbersome orchestral arrangement he has divested *Aufenthalt* of its majestic sweep and turned it into a second-rate *Erlkönig*.

Nevertheless, Miss Traubel, with the aid of good recording, emerges triumphantly.

WAGNER: *Wagnerian Characterizations*. Kerstin Thorborg (contralto, in German) with Victor Symphony Orchestra, conducted by Dr. Karl Riedel. Three 12" discs (6 sides), in Set VM-707; price complete with album \$3.50.

Das Rheingold — *Weiche, Wotan!* (Erda's Warning)
Die Walküre — *So ist es denn aus mit den Ewigen;*
Deiner ew'gen Gattin heilige (Two excerpts from Act II — Fricka)

Die Götterdämmerung — *Höre mit Sinn* (Waltraute's Narrative, Act I)

Parsifal — *Ich sah' das Kind* (Herzeleide, Act II)
Tristan und Isolde — *Einsam wachend in der Nacht*
(Brangäne's Warning, Act II)

One of the most distinguished singing actresses of our time is Kerstin Thorborg. Possessor of a voice that is not notable for its sensuousness, she has, by her great gifts of intelligence and musicianship, won a unique place in the esteem of operatic audiences, whether judged by new or old standards. Not a "specialist," she is equally at ease in the widest variety of rôles and types of music. Her mad Clytemnestra, lovesick Octavian or noble Orfeo have been justly admired, as have her delineations of the Wagnerian characters, from which she draws for this album.

All of the passages contained in this album have been recorded in the past, and of those which are still available the most noted are the *Herzeleide* by the incomparable Frida Leider (V-7523) and the two excerpts by the revered Schumann-Heink (V-7107), who when nearing the close of her illustrious career recorded *Erda's Warning* and part of *Waltraute's Narrative*.

Needless to say, Mme. Thorborg's interpretations have been transcribed with the greatest fidelity and in this recording she is fortunate in having as collaborator Dr. Karl Riedel of the Metropolitan, a musician of the highest caliber, whose accompaniments are superb.

The recording is notable for its excellent balance, clarity and wide range of color in the orchestral parts, while the placement of the voice has been handled for the most part effectively, except in the *Tristan* excerpt, where it is too forward. However, this is a small point in such a wealth of riches. Wagnerians will be jubilant.

THE SPIRIT OF GREGORIAN CHANT

GREGORIAN MELODIES. Chanted by Marie Pierik. Five 12" discs (10 sides) with book—*The Spirit of Gregorian Chant*; price complete \$12.

Miss Marie Pierik, whose book, *The Spirit of Gregorian Chant*, has received many laudatory comments from leaders in the field of liturgical music, has chanted a series of examples of every significant type of liturgical plain song, which are fully described in her book.

We take this occasion to quote from a letter to Miss Pierik from the eminent Dom Gregory Hügle, O. S. B., our oldest authority in this country on the subject of Roman liturgical music: "We have begun to study the recordings and we begin to see many excellent points in vocalization, rhythmic swing, treatment of double con-

sonants and firmness of interpretation . . . your voice comes out evenly and beautifully. In particular I praise the free, unaccompanied rendering of the Gregorian melody, in prayerful and artistic phrasing."

SHAKESPEARIAN SONG

Songs From Shakespeare's Plays. Marie Houston (soprano, in English) with Frank La Forge (harpsichord and piano), and Julius Gellius (flute). Six 10" discs (12 sides), in Set V-P39; price complete with album \$3.50.

Marie Houston, an American soprano who is famous for her interesting costume recitals of songs from picturesque lands, with the assistance of Frank La Forge at the harpsichord and piano, and Julius Gellius, flutist, is presented by Victor in the following well-known settings of Shakespeare:

ANON: Willow Song (*Othello*: Act IV, Scene iii). How should I your true love know, and Tomorrow is Saint Valentine's Day (both from *Othello*: Act IV, Scene v); JONES: Farewell, Dear Love (*Twelfth Night*: Act II, Scene iii); ARNE: When Daisies Pied and Violets Blue (*Love's Labour's Lost*: Act V, Scene ii), and Where the Bee Sucks (*The Tempest*: Act V, Scene i); HAYDN: She Never Told Her Love (*Twelfth Night*: Act II, Scene iv); CLIFTON: If Music be the Food of Love (*Twelfth Night*: Act I, Scene i); COOK: Over Dale (*Midsummer's Night's Dream*: Act II, Scene i); BISHOP: Lo, Hear the Gentle Lark (*Venus and Adonis*, lines 853/865); SCHUBERT: Hark, Hark; the Lark (*Cymbeline*: Act II, Scene iii); GREENHILL: Autolycus's Song (*Winter's Tale*: Act IV, Scene iv); BUSCH: Orpheus with his Lute (*King Henry VII*: Act III, Scene i); COATES: Tell Me Where Is Fancy Bred (*Merchant of Venice*: Act III, Scene ii); La FORGE: Take, O, Take Those Lips Away (*Measure for Measure*: Act IV, Scene i) and Come Unto These Yellow Sands (*The Tempest*: Act I, Scene ii).

The recording is most satisfactory, having captured Miss Houston's clear enunciation and skillful vocalization in a life-like manner.

DICTION

SHAKESPEARE: Macbeth — Mercury Text. Orson Welles and Members of the Mercury Theatre. Nine 12" discs (18 sides), in Set CM-C33; price complete with album \$10.

By eliminating superfluous material, without in any way distorting the text, Orson Welles and his supporting cast achieve a dramatic realism rarely equalled before the footlights. The technique of the Mercury Theatre is ideally suited to reproduction on records. The actors make the drama move with a breath-taking pace and intensity, and your attention is held from the first line until the final "curtain."

Columbia has added *Macbeth*, which has been performed and recorded in a most intelligent manner, to their growing list of Mercury Theatre productions.

The recording is first-rate, and this set can be highly recommended.

LIBRARY BUILDER

Victor has made a selection from its voluminous catalogue of six 12" double-faced discs and put them in a Deluxe album, to encourage the building of a record library. The first two are announced here, one is orchestral, and the other operatic.

Unit No. 1:

Blue Danube Waltz & Tales from Vienna Woods (Strauss). Philadelphia Orchestra-Stokowski (V-15425)

Hungarian Rhapsody No. 2 (Liszt). Philadelphia Orchestra-Stokowski (V-1422)

Finlandia (Sibelius). Philadelphia Orchestra-Stokowski (V-7412)

Magic Flute—Overture (Mozart). BBC Symphony Orchestra-Toscanini (V-15190)

Invitation to the Waltz (Weber-Berlioz). BBC Symphony Orchestra-Toscanini (V-15192)

Die Walküre—Magic Fire Music. Philadelphia Orchestra-Stokowski (V-15800)

Six 12" discs (12 sides), in Deluxe Library Builder album; price complete \$7.

Unit No. 2:

Barber of Seville—Largo al Factotum (Rossini) & Masked Ball—Eri tu. Lawrence Tibbett (V-7353)

Barber of Seville—Una voce poco fa. (Rossini). Lily Pons (V-8870)

Trovatore—Miserere (Verdi). Ponselle-Martinelli & Force of Destiny—La Vergine (Verdi). Ponselle-Pinza (V-8097)

Tristan und Isolde—Liebestod. (Wagner). Kirsten Flagstad (V-8859)

Boheme—Che gelida manina (Puccini) & Aida—Celeste Aida (Verdi). Jussi Bjoerling (V-12039)

Boris Godounow—Prayer of Boris; Death of Boris (Moussorgsky). Chaliapin (V-15177)

Six 12" discs (12 sides), in Deluxe Library Builder album; price complete \$7.

CHILDREN'S RECORDS

Each Title consists of three 10" discs (6 sides) in attractive envelope; price \$1.05 each.

The 500 Hats of Bartholomew Cubbins. Paul Wing with music and sound effects. BC-26

Lullabies of Many Lands. Lela Mae Flynn (soprano). BC-27

East of the Sun and West of the Moon. Dramatized by Sylvia James, with sound effects. BC-28

Singing Games — Itiskit, Itasket; I'll Give to You a Paper of Pins; The Farmer in the Dell; Oats, Peas, Beans and Barley Grow; London Bridge; Mulberry Bush. The Children Next Door, directed by Madge Tucker. BC-29

Jolly Songs for Jack and Jean: Rock-a-bye Parade; Three Jolly Crocodiles; I've Got a Pain in My Sawdust; The Gingerbread Brigade; Ducklings on Parade; Mother Goose Is So Old-Fashioned. Vaughn de Leath, with instrumental accompaniment. BC-30

The Nutcracker of Nuremberg (Adapted from version by Donald E. Cook). Dramatised by Helene Caskin with music and sound effects. BC-31

Numskull Jack — The Happy Family (From "It's Perfectly True and Other Stories" by Hans Christian Anderson). Told by Paul Leyssac, with sound effects. BC-32

Mother Goose Nursery Rhymes: *Jack and Jill; There Was a Crooked Man; Three Blind Mice; Humpty Dumpty; Sing a Song of Sixpence, etc.* Sung by Josephine Therese, Marilyn Miller and Bobby Hastings with piano. BC-33

Rumpelstiltskin; The Goblins and The Shoemaker; The Little Red Hen; The Gingerbread Man. Helen E. Myers with songs and sound effects. BC-34

Tap Dance Practice: James R. Whitton with music by Helen E. Myers. BC-25

DECCA CHILDREN'S SERIES

AESOP'S FABLES IN SONG. Frank Luther (tenor), with Instrumental Accompaniment. Three 10" discs (6 sides), in Set D-K21; price in decorative envelope \$1.05.

A CHILD'S GARDEN OF VERSES (Robert Louis Stevenson). Read by Frank Luther with Novachord accompaniment. Three 10" discs (6 sides), in Set D-K22; price in decorative envelope \$1.05.

JUNIOR PROGRAMS

OPERA COMPANY

Under the direction of Saul Lancourt, who has also made the recorded adaptations, with Barry Mahool as narrator, the Junior Programs Opera Company presents the following albums:

Hansel und Gretel (Humperdinck). Soloists, Narrator and Orchestra, conducted by Nathaniel Shilkret. Four 10" discs (8 sides), in Set V-P38; price complete with album \$2.50.

Hansel	Marion Selee (C)
Gretel	Cecile Sherman (S)
Gertrude	Mary Bell (S)
Peter	Tom Emlyn Williams (B)
The Sandman	Alma Milstead (S)
The Witch	Mary Bell (S)

Robin Hood (Music by Margaret Carlisle). The Junior Programs Company. Three 10" discs (6 sides), in Set V-P35; price complete with album \$2.

With: Vincent Donohue, Barry Mahool, Martha Picken, Albert Gifford, Tom Williams and Howard Laramy, and Instrumental and Vocal selections.

POPULAR ALBUMS

HOT TIME IN THE OLD TOWN TONIGHT. Six 10" discs (12 sides), in Set D-160; price complete with album \$2.60.

A collection of the following old favorites: *Hot Time in the Old Town Tonight; Some of These Days; In My Merry Oldsmobile; Daisy Bell; Little Annie Rooney; In the Good Old Summer Time; Sweet Rosie O'Grady; St. Louis Blues; Tear It Down; Auld Lang Syne; Schnitzelbank; One, Two, Three, Four; O du lieber Augustin; Sugar Blues.* Played by Freddie "Schnickelfritz" Fisher and his Orchestra; Dick Roberson and his Orchestra; Guy Lombardo and His Royal Canadians; Ivan Frank's Hofbrau Band; Clyde McCoy and his Orchestra.

HAIL, HAIL, THE GANG'S ALL HERE. Six 10" discs (12 sides), in Set D-158; price complete with album \$2.60.

Including: *Good Fellows Medley—Hail, Hail, The Gang's All Here; The More We Get Together; For He's a Jolly Good Fellow; Jingle Bells; Sweet Adeline; You Tell Me Your Dream I'll Tell You Mine; Beer Barrel Polka; Well, All Right; Happy Birthday and Auld Lang Syne; Home Sweet Home; McNamara's Band; She Lived Next Door to a Firehouse; I'm Gonna Clap My Hands; The Music Goes 'Round and Around.* Sung and played by Dick Powell, Mills Brothers, Andrews Sisters, Decca Band, The Jesters and Riley-Farley and their Onyx Club Boys.

EDDY DUCHIN. Piano solos with Rhythm Accompaniment. Four 10" discs (8 sides), in Set C-32; price complete with album \$2.50.

Includes: *Nocturne in E-flat; Time on My Hands ("Smiles"); April in Paris ("Walk a Little Faster"); I Guess I'll Have to Change My Plans ("The Little Show"); Lovely to Look At ("Roberta"); Easter Parade ("As Thousands Cheer"); Why Do I Love You ("Show Boat"); Lover Come Back to Me ("New Moon"); The Way You Look Tonight ("Swing Time").*

JANE PICKENS SINGS. Jane Pickens with Male Quartet and Orchestra. Four 10" discs (8 sides), in Set C-24; price complete with album \$2.50.

Includes: *Negro Spirituals*; *Summertime* ("Porgy and Bess"); *When a Gypsy Makes His Violin Cry*; *When I Grow Too Old to Dream* ("The Night Is Young"); *My Lindy Lou*; *I'm Nobody's Baby* ("Andy Hardy Meets a Debutante"); *The Man I Love* ("Lady Be Good"); *Lover*.

ORGAN ENCORES. Dick Leibert (Music Hall Organ, Radio City, N. Y.). Three 10" discs (6 sides), in Set V-P40; price complete with album \$2.

Included: *Smoke Gets in Your Eyes* ("Roberta"); *Star Dust*; *Home on the Range*; *When I Grow Too Old to Dream*; *Indian Love Call* ("Rose Marie"); *You Were a Dream*.

GAMES

SO YOU THINK YOU KNOW MUSIC. Ted Cott. Three 10" discs (6 sides), in Set MC-R1; price complete with album and score sheets \$2.75.

Ted Cott's famous radio quiz, *So You Think You Know Music*, which has tested many Musical Quotients, has been transferred to discs and should prove an interesting parlor game.

The questions are presented in six rounds. Each one deals with musical topics devoted to such things as Hollywood Operas, Musical Geography, the Adventures of Sherlock Holmes, the Agony Column, the Scandal Sheet and many others.

The recording is very clear.

BLACK LABEL CLASSICS

LISZT: Hungarian Fantasia (4 sides). Benno Moiseivitch (piano) and London Philharmonic Orchestra, conducted by Constant Lambert, & **Mephisto Waltz** (from *Lenau's Faust*) (2 sides). London Symphony Orchestra, conducted by Albert Coates. Three 12" discs, in Set V-G19; price complete with album \$2.50.

WAGNER: Tannhäuser—Overture; Venusberg Music and Bacchanale. Symphony Orchestra, conducted by Albert Coates. Three 12" discs (6 sides), in Set V-P18; price complete with album \$2.50.

GRIEG: Lyric Pieces, Op. 68 — No. 5, At the Cradle & No. 4, Evening in the Mountains. Victor Chamber Orchestra, 10" disc, No. V-26720; price 50c.

LALO: Rapsodie Norvégienne. Paris Conservatory Orchestra, conducted by Eugène Bigot. 12" disc (2 sides), No. V-36347; price 75c.

SMETANA: The Bartered Bride — Fantasia (arr. Fetras). Victor Symphony Orchestra. 12" disc (2 sides), No. V-36348; price 75c.

John McCormack (tenor, in English) with Edwin Schneider (piano).

The Cloths of Heaven (Yeats-Dunhill) & **Cradle Song** (Harty). 10" disc, No. V-26705; price 50c.

HISTORICAL RECORDS

SCHUBERT: Aufenthalt & Flegter: Le Cor. Foster Why (bass, in German and French respectively) with Gretzy Why (piano). 12" disc, No. IRCC-173; price \$2.

Foster Why, an American bass with a remarkably big range, makes a reappearance on the lists after an absence of several years. Originally an Edison recording artist, Mr. Why was a pupil of Plançon, and, while his style and production suggest this famous French artist, his voice is not always faultlessly projected.

The recording is well balanced and *Le Cor* is especially interesting for the very deep tones down to low D, which Mr. Why sings with ease.

THE RECORD SUPPLEMENT

Many of our new subscribers have requested back issues of *The Record Supplement*. At the time of going to press we have but 12 issues for the years 1938 and 1939 available at 10c each, or \$1.20 for the group. If you desire to take advantage of this opportunity to procure these issues before they are out of print we suggest that you do so without delay.

The Best of the New Imported and Domestic POPULAR RECORDS

VOCAL RECORDS

Nelson Eddy (baritone) with Orchestra conducted by Robert Armbruster.

The Star-Spangled Banner & America. 10" disc, No. C-17217D; price 75c.

Kenny Baker (tenor) with Orchestra directed by Lou Bring.

Two Dreams Met (from "Down Argentine Way") & Yesterthoughts. 10" disc, No. V-26768; price 50c.

Greta Keller with Peter Kreuder's Orchestra.

Aus dem Tagebuch der Dame - Stürmisches Wetter & Die Kinderfrage (with Peter Ingelhoff). 10" imported disc, No. T-A2044; price \$1.50.

Maxine Sullivan with Orchestra directed by John Kirby.
Molly Malone & Barbara Allen. 10" disc, No. C-35710; price 50c.

Barry Wood with Orchestra directed by Mark Warnow.
Huckleberry Duck & Danny Boy. 10" disc, No. C-35726; price 50c.

MUSICAL SHOWS AND FILMS

10" discs; price 50c each

"BOYS AND GIRLS TOGETHER"

I Want To Live & Such Stuff as Dreams Are Made Of. Leo Reisman and his Orchestra, No. V-26758

"DANCING ON A DIME"

Dancing on a Dime & I Hear Music. Larry Clinton and his Orchestra, V-26766

"DOWN ARGENTINE WAY"

Down Argentine Way & (You're Nearer - from "Too Many Girls"). Leo Reisman and his Orchestra, V-26765

Two Dreams Met & (When You Awake). Tommy Dorsey and his Orchestra, V-26764

"IT HAPPENS ON ICE"

The Moon Fell in the River & (Somewhere - from "Ice Captains of 1941"). Will Bradley and his Orchestra, C-35764

"STRIKE UP THE BAND"

Our Love Affair & (The Same Old Story). Eddy Duchin and his Orchestra, C-35724

"YOU'LL FIND OUT"

You've Got Me This Way & I've Got a One-Track Mind. Kay Kyser and his Orchestra, C-35762

I'd Know You Anywhere & You've Got Me This Way. Tommy Dorsey and his Orchestra, V-26770

HOT JAZZ CLASSICS

Jazz As It Should Be Played. Bix Beiderbecke. Four 10" discs (8 sides), in Set C-29; price complete with album \$2.50.

Containing: *Royal Garden Blues; Goose Pimples; Thou Swell ("Connecticut Yankee"); Louisiana; Wa-Da-Da; Ol' Man River ("Show Boat"); For No Reason At All in C; Sweet Sue - Just You.* Reissues of Okeh masters by the legendary Bix.

SWING CLASSICS

10" discs; price 50c each

Scramble Two & Rock-a-bye the Boogie. Will Bradley and his Orchestra, C-35732

House of Morgan & I'd Be Lost Without You. Lionel Hampton and Orchestra, V-26751

Let's Try Again & Swingin' on C. Jimmie Lunceford and his Orchestra, C-35725

Special Delivery Stomp & Keepin' Myself for You. Artie Shaw and his Gramercy 5, V-26762

Peg O' My Heart & Rippling Waters. Jack Teagarden and his Orchestra, C-35727

Sweet Lorraine & Liza. Teddy Wilson and his Orchestra, C-35711

71 & Cocoanut Grove. Teddy Wilson and his Orchestra, C-35737

Scrub Me, Mama, With a Boogie Beat & There I Go. Will Bradley and his Orchestra, C-35743

MISCELLANEOUS

There'll Always Be an England & Lords of the Air. H. M. Coldstream Guards Band with Dennis Noble and Quartet, 10" disc, No. V-26759; price 50c.

There'll Always Be an England & Wings Over the Navy (from "Wings Over the Navy"). British Fusiliers Military Band with Emile Renan, 10" disc, No. C-35742; price 50c.

In a Clock Store & The Forge in the Forest. H. M. Coldstream Guards Band, 10" disc, No. V-26715; price 50c.

The Skaters Waltz (Waldteufel) & Espana - Waltz (Waldteufel). Barnabas von Geczy and his Orchestra, 10" disc, No. 26716; price 50c.

Der Freischütz - Selections. Ilse Koegel, Carla Spletter, Peter Anders, Hans Heinz Nissen with Chorus and The Berlin Philharmonic Orchestra, conducted by Hans Schmidt-Isserstedt, 12" imported disc, No. T-E1943; price \$2.50.